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ABSTRACT

This bulletin discusses the circus, as described by circus companies, and offers ideas by educators from several states for how to use circus-related topics in the classroom. The bulletin is divided into several sections. The first section defines and describes the circus, with a short history. Next, a concise 200-year history of the circus in the United States is provided, followed by a 1975 census of circuses in the United States. A glossary of circus lingo and jargon and a list of phrases born in the circus world are included. How the circus stimulates local economy is explained in another section. Suggestions for teaching about the circus include ideas on animals, a class performance, activities for learning circus history, circus careers, relationship of a circus to the local community, and miscellaneous classroom activities. A lengthy bibliography contains listings on animals, bilingual materials, biographies, circus-related topics, factual and historical information, fiction for older children and adults, fiction and picture books for young children, recordings of circus music, and band and organ records. (ND)

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JUN 1 4 1976

Circus!

ABOUT THE CIRCUS

Geraldine (Gerry) Kreml
Public Relations Supervisor
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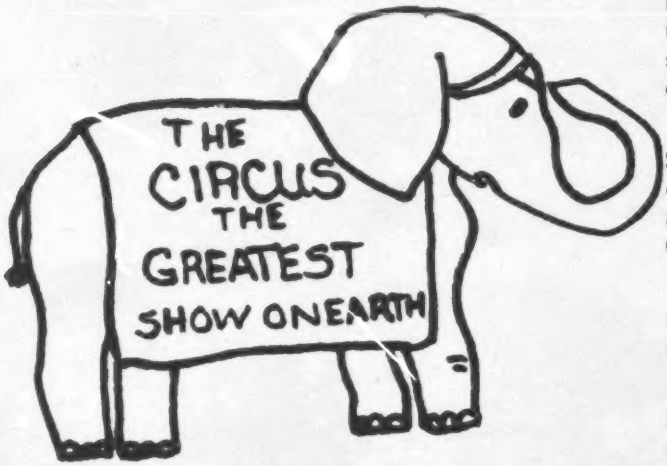
The *Circus* in America is a 200-year-old historical and cultural tradition, well worth a place in the curriculum (especially the elementary school curriculum), as one of the significant facets of our growth and development as a nation.

Information on the Circus can effectively be incorporated into language arts, social studies, art, music, arithmetic, and physical education, as the section on "Suggestions for Teaching" shows.

Introduction

Arrival of the Circus has long been an event of excitement and importance to children and adults in towns and cities all over America. In fact, in the nineteenth century and early years of the twentieth century, Circus Day was considered a holiday along with Thanksgiving Day, New Year's Day, and the fourth of July. Schools, shops, and offices were closed. Why? Because it was a day of unbridled excitement for people of all ages, in all walks of life — and because it was virtually a visiting World's Fair.



That it was the most superb entertainment reaching the small towns is readily conceded. But consider this: In the days when foreign news came to coastal cities by ships arriving after long journeys and when national news was carried inland by horse and rider, the Circus served as a medium of communications as well as an instrument for presenting wonders from all over the globe.

•The Circus brought *wild animals* of the deserts, plains, mountains, and jungles from the far corners of the earth and displayed them to hinterland America, at a time when even in large metropolitan areas zoos could be counted on the fingers of one hand. Remember the farmer's remark about a giraffe? "There just ain't no such animal."

•The Circus brought *big band concerts* to small towns. Fifty- to seventy-piece bands would give concerts under the Big Top, bringing some of the most stirring music the people had ever heard.

•In 1868, the famous clown, Dan Rice, sported a new red, white, and blue flag suit, inspiring the famous Thomas Nast cartoon that became the beloved *Uncle Sam symbol.*

•In 1879, the Circus introduced *electricity* to small-town America. When towns were still being lit by candles, kerosene, and gas lamps, the Circus brought a demonstration of the incandescent lamp and what electricity could mean to the future.

•In 1896, the Barnum & Bailey Circus paraded a Duryea *automobile* down the Main Streets of the nation, twenty years before autos would commonly be seen. Thus, the coming mode of travel was demonstrated.

•In 1897, of only three *movie theatres* in the United States one was in a Ringling Bros. Circus tent, where one town after another viewed this new medium with awe. (The other two theatres were in New York and Chicago.)

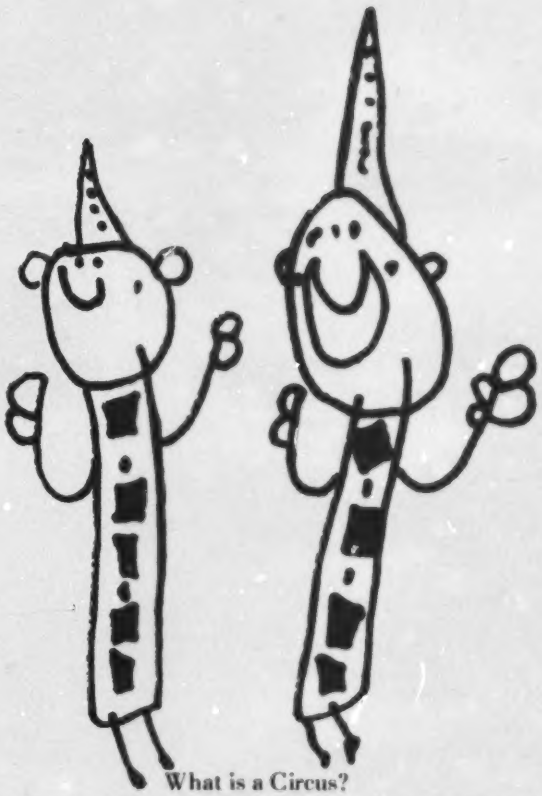
•The Circus taught the *U.S. Army* how to load and unload heavy equipment rapidly; taught *railroads* the art of piggy-backing loads onto trains.

•The *language of America* has been constantly and liberally enriched by Circus-originated words and reference terms. (See Glossary)

•*All other forms of entertainment* taken into rural America *had their heyday and disappeared:* The minstrel shows, the Wild West shows, the showboats that plied the great rivers, the Chautauqua groups, vaudeville, and to a large extent even movies for the family. Only the Circus survived as a major part of the over-all entertainment in America and today it is greater than ever before. Ever changing and yet ever the same, it ties the generations together.

In a culture whose heroes are often in the world of sports, the Circus presents the most fabulous assemblage of athletes short of the Olympics — with the element of danger constantly present. Permanent disability or loss of life is a possibility that many Circus athletes face at every performance.

Every generation of this nation since 1776 has enjoyed and thrilled to the Circus. It is America's oldest and deepest-rooted form of family entertainment. And in 200 years, it has never had to be censored. Today the Circus becomes especially important as entertainment for young people who are continually assaulted by brutality and violence on TV and by the drug "turn on" lyrically touted by many rock stars on tapes and LPs in millions of homes and cars daily.



What is a Circus?

The Circus contains these classic elements: Clowning, Acrobats, Animal Acts, and Colorful Spectacles. Each year, several dozen Circuses make their way throughout America. Biggest and oldest is Ringling Bros. - Barnum & Bailey, which annually plays more than 80 U.S. and Canadian cities with its two huge units.

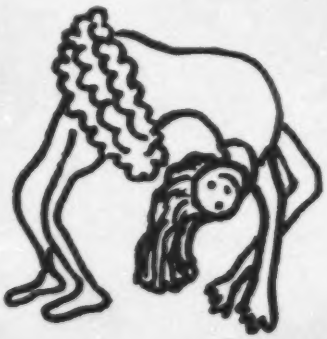
The Clowns. Clowning as a profession began centuries ago with the court jesters whose purpose was to amuse and divert the King and his Court. These jesters, outrageously dressed, were tumblers, jugglers, mimes, musicians, pranksters, and mirthmakers. Professional Circus clowns today, like their jester-predecessors, are highly skilled in the art of making people laugh.

When Irvin Feld, now President and Producer of the Ringling Bros. - Barnum & Bailey Circus, bought the Circus from the Ringling heirs in 1967, he found just over a dozen clowns most of them well along in years. Realizing that professional clowning was in danger of dying from lack of new blood, he established in 1968 one of the most unique institutions in the world -- the tuition-free Ringling Bros. - Barnum & Bailey Clown College.

Between 3,000 and 4,000 inquiries a year regarding Clown College come to the Circus. About sixty people annually are awarded the privilege of attending; they are taught not only such skills as juggling, mime, pantomime, dancing, yoga, unicycle riding, how to take pratfalls, how to develop clown gags, and how to apply clown makeup, but also how to develop good eating and living habits. They study films of the classic comedic greats and are taught by the old masters of clowning. Each year, Clown College graduates young apprentices in that ancient and honorable profession. Perhaps twenty may receive contracts for work with Ringling Bros. - Barnum & Bailey Circus on tour for one year. When you see the clowns perform, you are watching people who've earned their place there.

The Acrobats. Diversity of talent in this category ranges from a single performer to groups of twenty or more, all displaying almost unbelieveable coordination skills to present their specialties. Here are the Olympic-caliber athletes — many of them putting their lives on the line at every show. These young women and men, some of whom have come from Circus Schools of Europe where Circus arts are taught, live lives of rigid self-discipline, for their survival depends on how their bodies respond to their will. These performers develop their skills through constant training, not the seasonal training which characterizes some athletes.

The daring young man on the flying trapeze and his equally daring catcher are familiar and thrilling to all. The tumblers, the jugglers, the free-standing ladder walkers, the high wire and slack wire walkers, the giant swing groups, the perch acts (performers balancing other performers on poles high above), the unicycle riders, and countless others perform feats of such dazzling competence that even while watching them we have difficulty believing they are actually doing what our eyes are seeing.

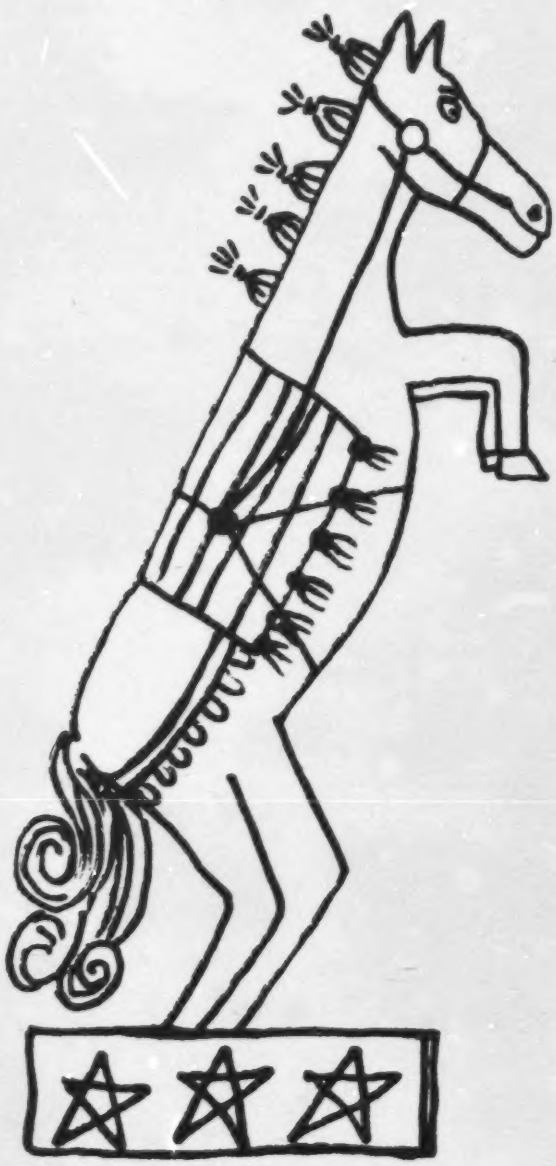


Who can watch them perform without realizing how many years of practice, how many disappointments, how many failures have gone before? Here is a constant, living demonstration that the best efforts of men and women, constant work, total self-discipline, and the cooperation of others do indeed result in superlative achievements.

The Animal Acts. Numerous books and articles on this subject are available for both study and exciting reading. Patience and kindness are requisites for wild animal training. There must be mutual respect between trainer and animal and, above all, a deep understanding of each animal on the part of the trainer. Like people, no two animals have exactly the same personality or intelligence. Also, no two animals can be trusted to the same degree. No wild animal displays the same mood every day; a lion or tiger or elephant that is playful today may be surly and cantankerous tomorrow and vice versa.

The animal trainer not only gives his animals constant care; clean, comfortable quarters; and an excellent diet, but he communicates with them before and after each performance — before, to determine their mood, so that he knows what he will have to cope with when he faces them; afterward, to praise or rebuke them, depending on how they performed. No wise trainer ever omits this important facet of trainer-animal relationships. Yet despite all the skill and care in the world, the element of danger is a constant. Wild animals can be trained but not tamed.

Showmanship with horses is another classic. Hundreds of years before Christ, horsemanship was a feature of the Greek Olympics. The public has always admired horses and over the years the great equestrians have taught these animals to perform magnificently. Indeed, feats of horsemanship have been the nucleus for development of the Circus.



Colorful Spectacles. The colorful spectacles of the modern Circus are a tradition that reaches back into o ir nation's past. In the early days, lavish and lengthy performances with themes such as "The Burning of Rome," "Joan of Arc," and "Columbus Discovering America," arrived once a year with the Circus, in hundreds of small towns and cities hungry for entertainment. For many people, this was the nearest thing to a stage show they ever saw.

Though in earlier days, many Circuses -- Sells-Floto, for example, and Hagenbeck-Wallace -- had these spectacles, today only Ringling Bros. - Barnum & Bailey offers them. These numbers alone maintain a staff of 100 cutters, tailors, pattern-makers, seamstresses, drapers, and pressers working all year long just to produce the required wardrobe.

But the dazzling beauty of both performers and animals so stunningly arrayed is not only a visual joy, but *an enrichment to the human spirit*, as is the entire performance. This enrichment is probably the greatest of all things the Circus brings to everyone. Children and adults leave a Circus performance feeling themselves to be better people. They have seen fellow human beings doing incredible, wonderful things -- and realize that it is within their own reach to accomplish the seemingly impossible, and with grace and beauty.

A Concise 200-Year History of the Circus in America*

1776 Individuals and troupes performing Circus acts entertained the populace. Equestrians, jugglers, and wire walkers displayed amazing feats in stable yards or vacant lots.

1785 An expert horseman named Poole built an earthen ring and installed seats around it. A fence was erected around the seats to deny a view of the equestrian show to those without a ticket. Poole had a small band and, for comic relief, added a clown.

1792 America's first Circus is credited to John Bill Ricketts, who erected a fine building in Philadelphia in which he presented exciting equestrian shows. The magnificent quality of Ricketts' horses caught the attention of President George Washington, who went to the Circus on April 12, 1793.

1796 The first elephant arrived in America. It was displayed for a time with a Circus in New York.

1820 Groups of performers — jugglers, wire walkers, rope dancers, horsemen, tumblers, stilt walkers, vaulters, and acrobats — formed a Circus troupe that moved from town to town performing in an open air arena which had seats and a canvas side wall.

1824 The John Robinson Circus began a century of travel.

1826 Nathan Howes, a Circus owner, conceived the idea of a canvas top over the seats and performing ring. Thus, the first Circus tent. Howes' Circus could play rain or shine.

1835 About this time menageries were added to the travelling Circuses.

1850 Side shows were added.

1855 J. C. Stoddard received a U.S. patent for a steam calliope (sometimes called a steam piano), a traditional Circus instrument.

1860 This was the heyday of the Circus Boat Shows that plied the great rivers.

1871 P. T. Barnum and two partners, Dan Castello and C. W. Coup, started the famous Barnum Circus that became known as the Greatest Show on Earth.

1872 The Barnum Circus became the first full-fledged railroad Circus. Prior to this, circuses moved about the country by horsepower.

1881 The Barnum Circus combined forces with James A. Bailey's circus.

1882 The enormous elephant, Jumbo, arrived from England to travel with the Barnum and London Circus.

1883 Buffalo Bill formed his Wild West Show, which always played in the open air, though the seats were sheltered by canvas.

1884 Ringling Bros. started their first Circus in Baraboo, Wisconsin.

1891 The American Circus went international when Sells Bros. Circus toured Australia; 1898-1902 Barnum & Bailey's show toured England and Europe; 1903-06 Buffalo Bill toured Europe.

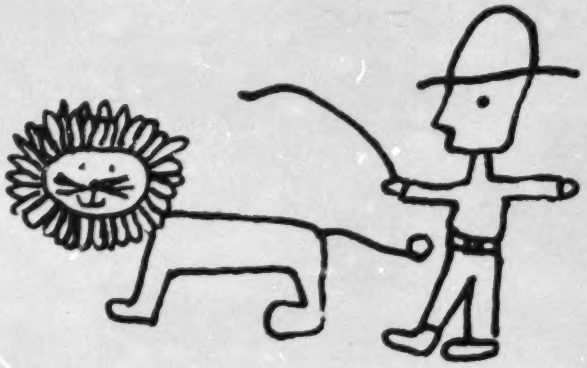
1900 Gentry Bros. had three popular dog-and-pony shows on the road.

1907 Mollie Baker, the only woman Circus owner and manager in Circus history, had a four-car railroad Circus that played in Texas.

1907 Ringling Bros. purchased the Barnum & Bailey Circus and ran the two shows separately.

1919 These two huge Circuses became one mighty unit, Ringling Bros. - Barnum & Bailey Combined Shows.

1929 John Ringling, last of the brothers, purchased the American Circus Corp., consisting of six major railroad circuses: Hagenbeck-Wallace, Sells-Floto, Sparks, John Robinson, Buffalo Bill's Wild West, and Al G. Barnes.



1935 Actor Tom Mix started a Circus which travelled five or six years.

1936 John Ringling died; two years later his nephew, John Ringling North (son of the only Ringling sister), took over management of the Circus.

1938 Ringling introduced the "world's most terrifying creature," Gargantua the Great, largest gorilla ever exhibited. For eleven years he travelled with the Circus in an air-conditioned cage.

1941-45 Circus helped raise millions of dollars for victory bonds.

1942 President Franklin D. Roosevelt, in the belief that the Circus was good for the morale of war-weary citizens, instructed railroads to allot the necessary locomotives to move Circus trains. "Let Freedom Ring" and "Drums of Victory" were the names of two "specs," in the patriotic order of the day.

1956 The Ringling Bros. - Barnum & Bailey Circus gave up its canvas tents. At the suggestion of Irvin Feld, an expert in the field of arena and coliseum promotions, North moved his show indoors. Feld's organization, headed up on the road by Cotton Fenner, engineered the transition and in the years following, in cities all over the nation, translated this concept into today's reality.

1960 More than twenty other circuses, many of them under canvas, continued to travel (and still do) to small communities in America.

1967 Irvin Feld purchased the Ringling Bros. - Barnum & Bailey Circus from the Ringling family and two years later added a second unit. Now the Red Unit and the Blue Unit each travel on 34 huge railroad cars. They play more than 80 cities annually in the United States and Canada.

1968 Ringling Bros. - Barnum & Bailey's Clown College opened.

1974 President Irvin Feld named his son Kenneth as Executive Vice President and Co-producer, thereby creating the first father-son production team in the history of the Ringling Bros. - Barnum & Bailey Circus.

1976 The Ringling Bros. - Barnum & Bailey Circus presents its Bicentennial edition of the Greatest Show on Earth. It has been designated by the American Revolution Bicentennial Administration as an official Bicentennial event.

*This section was prepared by: C.P. Fox, Vice President and Director of Circus Promotion, Circus World, Post Office Box 2006, Haines City, Florida 33844.

1975 Circus Census

In addition to the gigantic Ringling Bros. - Barnum & Bailey show, smaller circuses are travelling America, among them the following. The left-hand column in this alphabetical listing gives the name of the circus; the right-hand column, the address of winter quarters. Listing does not imply endorsement.

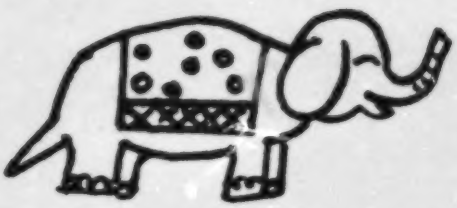
Indoor and Grandstand Shows

Big John Strong Circus . . . Thousand Oaks, California
Carden-Johnson Circus, Inc. . . . . Willard, Missouri
Hubert Castle International Circus . . . . . Dallas, Texas
Circusland on Parade . . . . . Talavast, Florida
Clyde Bros. Circus . . . . . Oklahoma City, Oklahoma
Cole All-Star TV Circus . . . . . DeLand, Florida
Dewayne Bros. Circus . . . . . Hollywood, California
L. N. Freckles & Co. Circus . . . . . Chicago, Illinois
Franzen Bros. Circus . . . Amherst Junction, Wisconsin
Garden Bros. 3-Ring Circus . Tornonto, Ontario, Can.
Gatti-Charles Continental Circus . Orange, California
Hamid-Morton Circus . . . . . Atlantic City, New Jersey
Hanneford Circus . . . . . Osprey, Florida
Hill's Great American Circus . . Burlington, Wisconsin
Holiday Hippodrome . . . . . Sarasota, Florida
International All-Star Circus . . . . . Sarasota, Florida
George Hubler International Circus . . . . Dayton, Ohio
James Bros. Circus . . . . . St. Martinez, California
Kaye Continental Circus . . . . . Hollywood, California
Emmett Kelly Jr. Circus . . . . . New York, New York
M & M Circus Internationale . . . . . Troy, Michigan
Olympic International Circus . . . Nashville, Tennessee
Tom Packs Circus . . . . . St. Louis, Missouri
Polack Bros. Circus . . . . . Chicago, Illinois
Voorheis Bros. Circus, Inc. . . . . Saginaw, Michigan
Wallenda-Leontini . . . . . Sarasota, Florida
William Kay Circus . . . . . Sarasota, Florida

Tented Shows

Carson & Barnes . . . . . Hugo, Oklahoma
Circus Kirk . . . . . East Berlin, Pennsylvania
Circus Vargas . . . . . San Leandro, California
Clark & Walters Wild Animal Circus Medora, Indiana
Clyde Beatty-Cole Bros. Circus . . Winter Park, Florida
Daily Bros. Circus . . . . . Aransas Pass, Texas
Fisher Bros. Circus . . . . . Donna, Texas
George Matthews
Great London Circus . . . . . Martinez, California
Hoxie Bros. Circus . . . . . South Miami, Florida
Hunt Bros. Circus . . . . . Florence, New Jersey
King Bros. Circus . . . . . Winter Park, Florida

Lewis Bros. Circus ..... South Miami, Florida
Rudy Bros. Circus ..... Norco, California
Sells & Grey Circus ..... Winter Park, Florida
Stebbing Circus ..... Sarasota, Florida



Glossary -- Circus Lingo and Jargon

The Circus, as with any specialized field, has developed its own vocabulary. Here are a few Circus words and their meanings. Many are still in use; others go back to tent-show days.

After Show or Concert: Any show coming after the main performance.
All Out and Over: Entire performance is concluded.
Annie Oakley: Free pass or complimentary ticket.
Back Lot: Area at the rear entrance, where the animals and trailers are kept.
Baggage Stock: Heavy draft or work horses.
Ballyhoo: To attract attention.
Banner Line: Canvas paintings in front of the sideshow.
Big Bertha or The Big One: Ringling Bros. - Barnum & Bailey Circus.
Big Top: The main tent used for the big performance.
Boss Hostler: One in charge of all horses in the show.
Blow Down: The tents blown down by a storm.
Blues: The general admission seats.
Boss Elephant Man: Man who is in charge of all the elephants.
Boss of Ring Stock: One in charge of performing horses, ponies, etc.
Bugs: Chameleons sold on the grounds by pitchmen.
Bulls: Elephants (whether male or female).
Butcher: The leather-lunged merchant of refreshments.
Cats: Lions, tigers, leopards, panthers.
Cherry Pie: Extra work done by employees for extra pay.
Clown Alley: Clowns' dressing area.
Cook House: Dining area for performers and Circus personnel.
Day and Date: Simultaneous date and town with another show.
Dog and Pony Show: A small circus.
Donikers: Restrooms.
Dressage: The art of showing trained horses.
Equestrians: Performers who work with horses.
Finale: When all performers and animals take their last bow.
Finish Trick: The last "trick" of an act.
First of May: A novice, greenhorn, or first season on a show.
Fixer: Legal adjuster.
Flash: The appearance and prosperous look.
Flats: Flatcars of the show train.
Fliers: Aerialists, especially those in flying return acts.
Flying Squadron: First section of the show to reach the lot.
Front Door: The main entrance.
Fuzz: Police officer.
Get With It: To work harder and faster.
Grand Entry Parade: All the performers and animals enter and parade at the beginning of each show.
Grandstand: The reserved seat section in the main tent.
Grease Joint or Grab Joint: Eating stand.
Grind Show: A show presenting a continuous performance.
Guys: Heavy ropes or cables that guy-off the center — poles.
Hey Rube: Battle cry of the circus in early days.
Hippodrome: The track between seats and performing rings where the colorful spectacles are performed.
Howdah: A chair which is carried on the back of an animal, usually an elephant.
Iron-Jaw: An acrobatic stunt using an apparatus which fits into the performers' mouths and from which they are suspended.
Jackpots: Tall tales about the circus.

Joey: A clown — from Joseph Grimwaldi, a famous clown of the 18th century.
Jump: The distance from one city to another.
Jungle Buggy: House trailer.
King Pole: The first center pole of a tent to be raised.
Kinker: Any circus performer.
Layout Man: The lot superintendent who locates the tents.
Lead Stock: Any of the haltered animals other than horses.
Liberty Acts: Horses trained to work "free" in the ring.
Little People: Midgets or dwarfs.
Lot: Land leased by the circus for the day of the performance.
Lot Lice: Town natives who arrive early and stay late.
March, The: The street parade.
Marquee: A canopied entrance.
Midway: The area in front of the main entrance.
Mud show: One that travels overland, not on rails.
Opposition Paper: Advertising posters put up by a competing circus.
P.A.: Press Agent.
Pad Room: The dressing room — that part used by riding acts.
Perch Act: A balancing act involving apparatus upon which one performs while being balanced by another.
Pie Car: Dining car on the train.
Punk: Young animal or boy.
Rag: Tent.
Red Wagon: The main office of the circus.
Rigging: The apparatus used by high acts.
Roman Riding: A rider standing on the backs of two horses.
Rosin Back: Horse for bare-back riding.
Sidewall: The side of the tent.
Shekles: Money in any form.
Soft Lot: A wet or muddy lot.
Spot: Placing circus wagons on the lot.
Stand: Any town where the circus plays.
Strawhouse: A sell-out. Straw was spread on the ground for general admission.
Sunbursts: Highly decorated wagon wheels.
Tail-up: Command to an elephant to follow in line.
Tops: Tents.
Troupers: Circus people.
Trunk-up: Command to an elephant to raise his trunk in salute.
Turnaway: A sell-out.
Wardrobe: All costumes, even those of elephants and other animals.
With It: Expression of loyalty to show.
Windjammer: A member of the band.

Phrases Born in the Circus

1. President Woodrow Wilson, while attending the Greatest Show on Earth in 1916, doffed his hat as the band played "Hail to the Chief." He then sailed his hat out into the middle of the center ring. The reporters interpreted this *"tossing his hat in the ring"* as an indication he would run for re-election.

2. Jumbo was the name of Barnum & Bailey's huge African elephant. He was advertised far and wide as "the largest and heaviest elephant ever seen by mortal man either wild or in captivity." So well did the Circus implant on people's minds that *Jumbo* meant *huge* that the name is now an adjective in the dictionary and we have, for example, Jumbo Jets and Jumbo Hamburgers.

3. *Side Show* is in the dictionary: A show offered in addition to the main exhibition. It all started with the circus side show which brought together "human anomalies" who displayed unusual characteristics or talents.

4. The circus, whether in buildings or tents, plays *"rain or shine."* This phrase started in the 1820's with the use of the first Circus tent.

5. *Hold Your Horses* - A popular phrase that started in the days of the Circus street parade, when this phrase was called out by a man preceding the elephants. The warning was given because the smell of the huge elephants frightened city horses.

6. Annie Oakley, famous sharpshooter of the Wild West Shows, won acclaim by puncturing a playing card with a rifle shot as it fluttered to the ground. These cards became souvenirs; subsequently all punched tickets used as passes were called *"Annie Oakleys."*

7. *"Get the Show on the Road,"* a frequently heard comment when action is required, comes from the circus. Instead of saying, "Let's get going," the boss would say, "Let's get the show on the road."

8. *Grandstanding* — Defined in the dictionary as "to play or act so as to impress onlookers" — has a Circus connotation relating to the performer who stands out in front of an audience and continues to take bows.

9. *White Elephant*, which today describes anything big, unwanted, and troublesome to care for, goes back to the 19th century when rival circuses conducted "white elephant wars," advertising white elephants which were sometimes hoaxes. The public came to believe that all so-called white elephants were hoaxes.

How the Circus Stimulates the Economy in Your Area

Ringling Bros. - Barnum & Bailey has two units. When either appears in your area, the engagement may be for two days, two weeks, or even longer. Here is a list of Circus necessities for *one week, all of which are bought locally:*

	Blue Unit	Red Unit
Meat	2,200 Lbs.	1,200 lbs.
Carrots	500 lbs.	350 lbs.
Sweet feed	2,100 lbs.	1,400 lbs.
Crimped Oats	1,000 lbs.	1,400 lbs.
Straw	5,000 lbs.	5,000 lbs.
Fuel	1,800 gal.	2,100 gal.

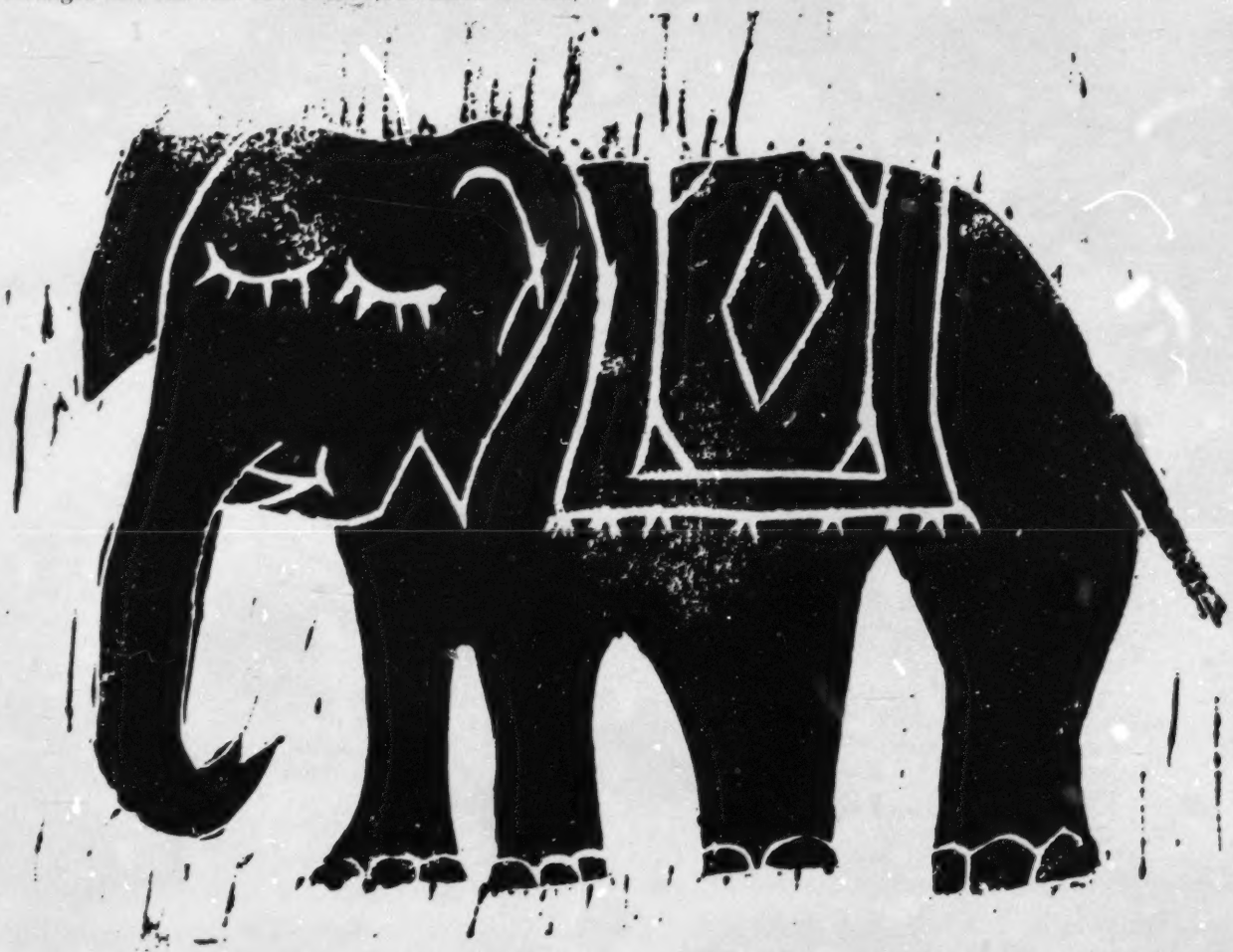
Also, 400 sheets and 200 pillowcases are laundered locally and 200 costumes cleaned (in larger metropolitan areas only). Water and septic services are arranged for. The cast eats some 6,300 meals a week, some in local restaurants, the rest (purchased locally) is cooked in their own quarters or served in the restaurant car on the train, called the "pie car."

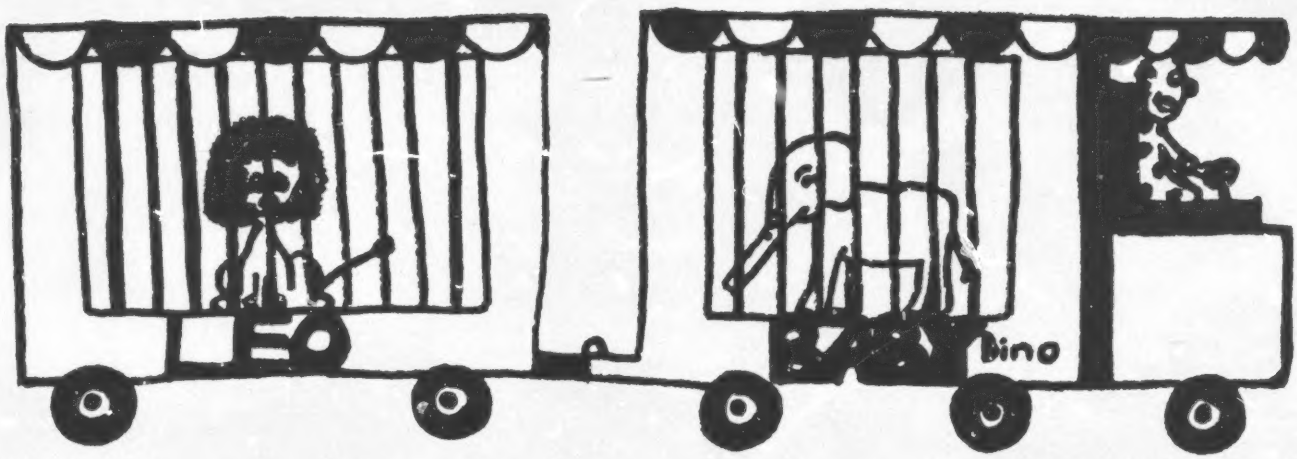
Long before the Circus arrives, the arena or coliseum is leased; and advertising agency, box office facilities, and ticket sellers are hired. A substantial advertising budget is spent on local press, TV, radio and outdoor media.

Circus people go shopping, sightseeing, get any medical or dental attention they need, have their cars and trailers serviced. . . in *your* community.

People come from out of town to see the Circus. They stay at hotels and eat at local restaurants.

Merchants and tradespeople are happy to have the Circus arrive. They know business will perk up.





SUGGESTIONS FOR TEACHING ABOUT THE CIRCUS

The following material has been prepared with the cooperation of teachers and education editors from a dozen states. Suggestions of teachers Clyd tte Clayton of Texas and Gerry Cambron of Indiana were especially helpful, as were those of Etha Green of the Tennessee Education Association.

The objectives were selected to harmonize with those objectives and concepts emphasized in current social studies texts. However, the activities cut across many subjectmatter lines — language arts, art, arithmetic, music, and physical education. Some teachers may prefer to approach the material as a language arts unit rather than a social studies unit. In any event, a variety of possible activities has been suggested so that the teacher may select and adapt those most suitable to the age group he or she teaches and to the learning styles of students in the class — i.e., to individualize instruction.

The Department of Educational Services will appreciate receiving from teachers: Samples of student work (stories, art, booklets, posters, letters, model trains, papier-mache animals, tapes, and the like); descriptions of ways in which this Circus booklet was used; and suggestions for improving the teaching unit.

Animals

Objective. To learn about Circus animals — their characteristics, native habitats, training and skills.

Activities. 1. The teacher may list animals to be identified and described and make individual assignments for collection of information or let each pupil choose the animal about which he or she wishes to become an "authority."

2. To gather background information, pupils will read books and articles about Circus animals. (See page 17 of this booklet.) A worthwhile project in *cross-tutoring* occurs when students from upper grades read appropriate animal stories to kindergarten boys and girls or to other youngsters unable to read and then help them carry out related activities.

3. To gather first-hand information, students may visit the Circus or the zoo.

4. Students may draw, label, and describe animals for display on the bulletin board or for a wall mural or for a booklet to be compiled by the class. Ask pupils whose first language is not English to write their booklets in Spanish, French, or whatever, even if the writing consists only of labels of photos or drawings.

5. Students can learn to identify wild animals by the sounds they make. Some public libraries, school media centers, or TV stations may have recordings of these sounds which you can borrow. If not, you may wish to ask the Department of Educational Services about the possibility of borrowing a 7½ minute tape cassette which you can duplicate and return.

6. Provide pupils opportunity to make papier-mache animals and/or paper bag masks of animals. Note which animals have spots, which have stripes, and which have neither.

7. Play tic-tac-toe: Divide a small group of children — not more than 12 — into two teams, red and blue; give each team member a piece of construction paper signifying the team's color. Prepare a large tic-tac-toe board made of jump ropes. Show the first child on the red team a picture of a Circus animal. Upon correct identification, he or she may select a spot to "mark" (sit) on the board. Continue the process, alternating teams. A child who fails to identify a Circus animal forfeits the opportunity to "mark" the board that turn.

8. Play "What Am I?" Divide students into two groups. When it is each team member's turn, give him or her a card indicating the animal to be described for identification by the other team. The describer who fails to provide two clues goes to the end of the line losing his or her turn in identifying an animal described by the other team. Giving the correct answer provides points. The player giving the correct answer goes to the end of the line and moves up as play continues. A variation would be for students to write descriptions to be presented by the teacher for identification by the teams.

9. Students can make a Circus map of the world showing origins of the animals.

10. Students can make audio or visual materials for use on whatever equipment is available. Slides or films or tapes can tell about the habits, food, characteristics, appearance, performance of Circus animals.

11. If the teacher has access — through the zoo or school or public library or school media center — to a film or slides about wild animals, its use can be correlated with this unit. If you locate such AV resources, the Department of Educational Services would appreciate your sharing information with us — title, distributor, length, cost. (Teachers may ask BFA Educational Media, 2211 Michigan Ave., Santa Monica, CA 90404, about a short filmstrip and cassette tape on "The World of Animals: In the Circus." Though pupils will find it informative, teachers should be alerted to the fact that is fairly expensive and that it tends to minimize the dangers trainers face with wild animals.)

12. If the class plans to give a performance, the "animal trainer" may read appropriate articles or books to see if there's carry-over between training of wild animals by professionals and methods they themselves use in training their own pets. Keep a log indicating techniques, observations, results. The teacher can use this opportunity to help children gain experience in the difficult skill of giving and following directions.

13. Teachers can devise arithmetic problems using figures on the list of items consumed (see above) and also the following figures from the RBB&B Blue Unit: 17 elephants as a group consume 2 tons of hay per day, 7 days a week. A white polar bear eats 200 pounds of rye bread per week. Horses eat 300 pounds of sweet feed per day and 500 pounds of carrots per week. The Circus generates 8,736 cubic yards of trash per year and arranges for its disposal. (Also, some teachers are introducing their students to metrics by converting into metrics Circus animal weight and mass figures which pupils compile from books and encyclopedias.)

A Performance by the Class

Objective

To identify, classify, and dramatize the classic elements of the Circus (animal acts, acrobats, clowns, colorful spectacles.)

Activities

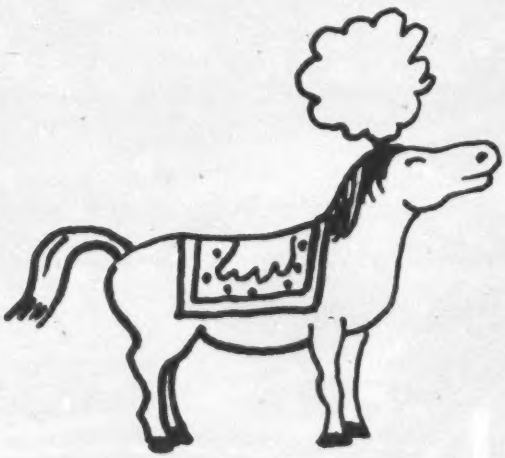
1. Students can discuss acts they have liked best at a Circus performance. Each can then draw a picture illustrating his favorite act or can cut out pictures from newspapers, magazines, or Circus programs. Then the class can classify the illustrations, by the classic Circus elements, for a bulletin board.

2. Children can pantomime Circus acts, inviting the classroom audience to guess what is happening.

3. Students can make puppets of Circus performers, plan acts, design and decorate a large box for a stage, and present a performance.

4. A *favorite activity of pupils is presentation of their own Circus.* A student-planned, student produced Circus may be staged in an individual classroom (with only one class involved), in the school gym (if several classes participate), or on a community playground (if schools and the local recreation department participate). In any event, children will help make over-all plans for: Performance of various acts in all four classifications; making scenery, equipment, and costumes or masks, advertising, posters, and other publicity; choosing and presenting the music. Cooperation of the physical education department (for safety and graceful precision of the children performing acrobatic acts) and art and music consultants is important. The ideas below — adapted by permission from material prepared by Clara Haddox, Associate Professor Emeritus, George Peabody College for Teachers, Nashville — can be used in as simple or as elaborate fashion as you wish. (See also Anders Enevig's "Start Your Own Circus" in *American Red Cross Youth News*, April, 1974; this issue has a four-color wrap-around Circus cover.)

A. The Grand Entry Parade, flashing a glittering array of banners and tinsel, should be gala since it sets the mood of excitement and fun for the whole Circus. It should enter, announced by a fanfare of trumpets or bugles, march briskly around the ring and out again, to Circus march music. Children in student-made animal costumes or masks cavort about, some in lattice-box cages, others dancing and prancing in line. Clowns in colorful costumes frolic along, playing toy horns, combs, bells, and drums made of tin pans. Real animals — dogs on a leash and cats and hamsters in cages — follow. Then come the youngest children in Mother Goose costumes.



B. Side Shows — Signs on doors lead to exhibits of such old standbys as: Swimming Match (match floating in water); An Absorbing Subject (blotter); Six-Piece band (six rubber bands); and other far-fetched ideas pupils will have fun dreaming up.

C. The Acts: (a) *Acrobatics* such as pyramids, tumbling, and stilt activities require much practice; rope-jumping contests, very little.

(b) *Clown Acts* can be fairly spontaneous, with only one rehearsal scheduled. Children will probably imitate clown hilarity they've seen at a Circus performance.

(c) *Animal Acts* by children in animal costumes — With front feet (of one child) on the floor and hind feet (a second child) on a stool, the *elephant* swings around

on command of trainer; by pawing on the ground with his forefeet counts objects pointed out by the trainer; kneels and dances. *Bears* dance, roller skate, ride bikes around the ring, also do hand springs. *Monkeys* stand on their heads, turn somersaults and hand springs, stage a boxing match. *Lions and tigers* jump through hoops covered with bright paper. The *giraffe* dances awkwardly. In the *pony* ballet, 12 or more ponies perform as directed by the trainer.

(d) Students can make tickets and do the arithmetic involved in selling them, even though probably no money will change hands. ("If we sold 13 tickets for seats in the two front rows at 50¢; 21 tickets in the middle rows for 35¢; 40 tickets in the back rows for 25¢, how much money would we take in? If we spent $1.98 for costume material and $3 for a recording of Circus music, what would our expenses total? How much money would we make or lose?")

5. Presenting their own Circus will create opportunities for students to recognize the interdependence of various elements. What happens when one performer does not do his part well or on time? What would happen to the real Circus under that circumstance? What experiences in the children's school life call for cooperation and dependability?

Possible Correlations

Objective

To identify and trace developments in the Circus which have influenced American history and culture; also to identify and become acquainted with the contributions of leaders in Circus history — pioneer developers and famous performers.

Activities

1. Students may divide into groups to do research and plan displays (charts, pictures, tapes, filmstrips, models) to illustrate ways in which the Circus has influenced American history in these areas: Transportation; entertainment; language; music; communication; education.

2. Younger pupils might visit the displays made by children in the upper grades and then make experience charts afterward.

3. Students in some schools are compiling Bicentennial booklets or murals that correlate events in American political, economic, industrial, and social history with milestones and contributions in Circus history.

4. Others are writing plays, meshing human-interest events in political and Circus history — e.g. George Washington's horse joins the Circus, Woodrow Wilson throws his hat in the Circus ring.

5. Children can question parents and grandparents about their memories of the Circus. How has it changed over the years? How has it remained the same?

6. As a research project, the class can compile a list of individuals who have made significant contributions to the Circus; from this list, committees of students can learn about the contribution of each individual. (The bibliography, especially pages 17-18 of this booklet, provides information). To share these facts with the rest of the class, skits can be presented, cartoons drawn, film strips developed, or tapes made.

7. "What's My Name?" — Students, dressed in appropriate costumes, can present monologues describing the individuals (in the first person) and present to the class. Classmates can make educated guesses. A variation, less elaborate, would call for students to make cards describing individuals and their contributions to the Circus. Other students would then identify.

8. Students can write biographies or "autobiographies" of various Circus personages and compile these into a book.

Circus Careers

Objective

To gather information on Circus careers -- types, activities, training.

Activities

1. Since there is no one source of information on this topic and no one route by which one enters Circus employment, the teacher will need to assemble facts and leads from this booklet, pages 2 and 3; books listed in the biography and factual-and-historical sections of the bibliography on pages 17 and 18; official Circus programs; newspaper publicity when the Circus is coming; information folders in the offices of school counselors; and as many other sources as commonsense or ingenuity suggest. After the teacher has a background on Circus occupations, he or she can give students guidance in collecting facts.

2. Have students list vocations related to the Circus, helping them to think not only of the various classifications of performers (e.g., aerial stars and other acrobats, clowns, animal trainers, showgirls), but the behind-the-scenes workers and support staff. These positions may range from those which require little training to those which call for college degrees and/or highly technical preparatory experience. Various careers to be explored include: Circus executives,

accountants, promoters, public relations directors, designers, transportation experts, electricians, riggers, purchasing agents, ticket sellers, musicians, wardrobe dressers, stage hands, prop men, ring stock men, grooms, and candy butchers.

3. The one career about which facts are readily available is that of clowning. For information write to Bill Ballantine, c/o Ringling Bros. - Barnum & Bailey Clown College, P. O. Box 1528, Venice, FL 33595. Also, a clown might be able to visit your school though this cannot be guaranteed. If you're interested in the possibility, when you see the first ad in the newspaper announcing that the Circus is coming, write to the Department of Educational Services, which will forward the request to the proper local source.

4. Each student may select one Circus career to explore; them make guesses as to activities and necessary preparations. Working in pairs, students can gather information that will enable them to verify or discard their guesses, and then to share facts with their classmates by means of simulated radio or TV interviews: e.g., "My life as a clown," "How I became a tiger trainer," or "I'm a showgirl who came to the Circus from Broadway" or ". . . after college graduation."

The Circus and the Local Community

Objective

To explore the relationship between your local community and groups such as the Circus which come into it.

Activities

1. *Regarding the local economy:*

A. Divide the class into groups of three to six, each to list on newsprint things that must be done to have a Circus performance in your city (advertising, publicity, ticket sales, arranging a facility for the performance and housing for some of the Circus artists and employees, laundry, providing food for the animals, etc.). The teacher may need to ask leading questions in order to stimulate student thinking. After giving the groups five to ten minutes to make the list, randomly select a student from each group to share one item with the entire class. Make sure the major points are covered.

B. Assign arithmetic problems based on facts and figures from page 9 of this booklet and/or local figures which students have collected. (For example, what effect in dollars and cents does a Circus engagement have on your local economy? Approximately how many local people are employed? In what capacities?)

2. *Regarding cultural and historical resources in your locality available to visitors:*

A. Assume that your class has been notified that a group of Circus performers (or visitors from another state or country) will be in your community for one week with a little spare time each day to visit the most important historical monuments or buildings and/or most interesting sightseeing spots. The visitors have asked your class for information and advice. What materials and facts would the class make available?

B. The class acting as a committee of the whole can list the various attractions your city or county or area offers and decide on questions to be answered about each — e.g., location, history, description. Then, depending on the number of attractions and the size of the class, divide into committees each of which will research one item. Some students may want to visit their assigned attraction over the weekend with their parents. Others may write letters to the appropriate source or make phone calls.

C. The committee or individual serving as an authority on each attraction may prepare a sheet of information, including not only facts but drawings made by students or photos from newspapers or other sources.

D. Assemble the material into a booklet. The class may wish to write a letter to the local Chamber of Commerce, explaining the project and enclosing a copy of the booklet.

Miscellaneous Activities

These can fit in with the various objectives or be carried on independently:

1. Teachers can develop crossword puzzles about Circus animals, performers, terminology, history. Children can also be encouraged to make simple crossword puzzles — or students from the upper grades can devise puzzles for the younger. As a starter, teachers might look at Charles Preston's "Crossword Puzzles," Treasure Books, New York, 1964, and "Animal Crossword Puzzles," 1963. Though meager in number of Circus names and words used, the books have intriguing illustrations.

2. Sometimes in the past, official Circus programs have suggested activities for children. One year, for example, "Clown Alley Funantics," contained such brain-teasers as these: Unmix and spell five Circus animals: terig, figrafe, ilno, melac, barez? (Ans.: tiger, giraffe, lion, camel, zebra). Each of Olaf Strongman's sons has as many sisters as brothers. Each daughter has twice as many brothers as sisters. How many children does Olaf have?: (Ans.: four boys, three girls). In numbering prop boxes 1 to 100, how many 9's will the clown paint? (Ans.: 20). Make eight words from CLOWNS. These simple brain teasers will suggest ideas for teachers.

3. In language arts, make available poems for children to read. See for example, in the Fenners' *The Circus: Lure and Legend*, pages 174-177, Rachel Field's "A Circus Garland," James Whitcomb Riley's "The Circus-Day Parade," Tom Prideaux's "The Circus," and Ogden Nash's "The Big Tent under the Roof." Also, in *Much Majesty* (Harcourt Brace Jovanovich), page 103, Kathryn Worth's "Circus Elephant." Encourage pupils to write their own poems.

4. Have the children talk into a tape recorder, dictating an original poem or short story. Use these as idea-starters for next year's class.

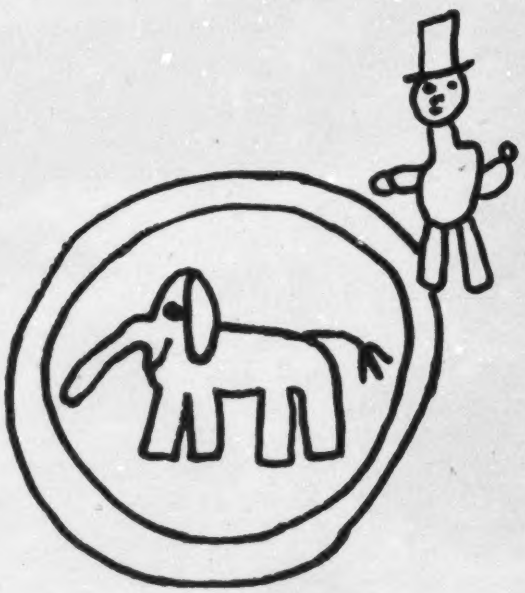
5. For "show and tell," ask pupils to bring in an item that would fit into a Circus theme — a newspaper Circus story, an official Circus program, a poster, toy animals.

6. Role-play a discussion among Circus performers from Europe and Latin America, each child to give a few facts about his native country or native tongue. Assign "cooperation" as the discussion theme to bring out how performers, whatever their homeland, work together for safety of their colleagues and for beauty and effectiveness of the production.

7. In music or physical education classes, or in connection with the children's own Circus production, play the Circus music listed on pages 21-22 of this booklet.

8. Check with local museums and the yellow pages of the telephone book to see if there are Circus exhibits that the class might visit or if there are Circus hobbyists who might bring their model trains or Circus wagons or other memorabilia to school for the pupils to see.

9. In language arts, give the children an unfinished story with a Circus theme, asking them to finish the story in 100 words or less. Eventually a series of unfinished stories may be available from the Department of Educational Services; teachers who write their own are invited to submit them for possible



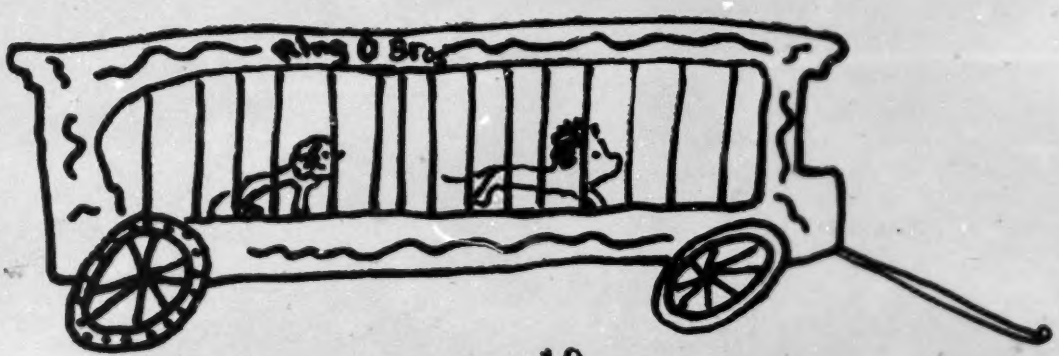
inclusion. Meanwhile, if you are using the "Story Starters for Special Days, Primary Level," issued by Creative Teaching Press, Inc., Monterey Park, CA 91754, you will find that "Special Days 50" has the theme, "Circus Comes to Town."

10. Older students can glue Circus posters on heavy cardboard, being sure to spread the paste evenly over the entire surface of the cardboard, then cut posters into large (or small) pieces, making easy (or difficult) jigsaw puzzles for younger children to put together. (Circus posters — 17" x 24" — at $1 each or 6 for $5, plus $1 for handling, can be ordered from Sells-Floto, 7916 W. Park Drive, McLean, VA 22101).

11. Students find fascinating two 30-minute, 16 mm color films, "Titans of the Tanbark" and "The Restless Giant." Teachers or administrators interested in presenting one of these at an assembly program should, when the first local ad or commercials for the coming Circus production appear, send a request to the Department of Educational Services, which will forward it to the proper local source. However, there is no guarantee that all requests can be filled.

12. Teachers often take their classes to watch the unloading of the animals after arrival of the Circus train in the community. A news item telling when the train will unload may appear in the local paper; if not, a phone call to the arena where the show will be presented may perhaps elicit this information.

13. In art classes, pupils can make model Circuses -- three-ring stage, clay or papier mache animals, Circus trains, Circus wagons, doll performers in costume. Children's imaginations will run riot (especially after a visit to the Circus). Children can do wonders with cardboard boxes, construction paper, rope (for tails), sequins, feathers, ribbons, scraps of bright satin or other materials, and costume jewelry.



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NOTE: A multi-language, illustrated booklet about the Circus may eventually be available; for information, write to the Department of Educational Services. Also, the Department will appreciate receiving information from you about Circus books you have discovered written in languages other than English.

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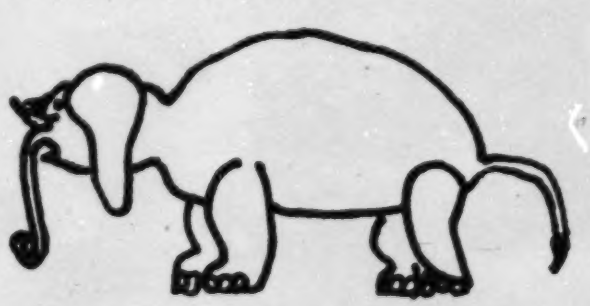

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Leeming, Joseph. *Costume Book for Parties and Plays.* Lippincott. 1938. $5.75. Junior high. Illustrated.

Nelson, Esther L. *Dancing Games for Children of All Ages.* Sterling. 1973. $4.95. Primary-intermediate.

Parish, Peggy. *Costumes To Make.* Macmillan. 1970. $3.95. Illustrated.

Parish, Peggy. *Sheet Magic: Games, Toys and Gifts from Old Sheets.* Macmillan. 1971. $4.95. elementary-intermediate.

Purdy, Susan. *Festivals for You To Celebrate.* Lippincott. 1969. $5.95. Primary-intermediate. Illustrated.

Sattler, Helen R. *Recipes for Art and Craft Materials.* Lothrop. 1973. $4.95. Primary-intermediate. Illustrated.

Van Rensselaer, Alexander. *Fun With Ventriloquism.* Doubleday. 1955. $4.95. Intermediate.

FACTUAL AND HISTORICAL

American Heritage Editors. *Great Days of the Circus.* Harper & Row. 1962. $5.95. 153p. Intermediate-adult. A beautifully illustrated, simply written book.

Chindahl, George A. *A History of the Circus in America.* Caxton Printers. 1959. 279p. Adult.

Clement, Herb. *The Circus: Bigger and Better than Ever?* Barnes. 1974. $12.50. 148p. Junior high-adult. Circus facts and photos.

Country Beautiful. *Circus*. Hawthorn. 1964. $3.95. 64p. An illustrated book for all ages.

DeRegniers, Bernice S. and Giese, Al. *Circus*. Viking Press. 1966. $3.95. Primary-intermediate.

Durant, John and Alice. *A Pictorial History of the American Circus*. A. S. Barnes. 1957. $10. 328p. Junior high-adult. Outstanding collection of facts and photos.

Fellows. *This Way to the Big Show*. Viking Press. 1936. Junior high-adult.

Fenner, Mildred Sandison and Wolcott, eds. *The Circus: Lure and Legend*. Prentice Hall. 1970. 208p. Junior high-adult. An anthology of Circus history, biography, fiction, poetry by such writers as Thurber, Sandburg, Dickens, White, North, and Beatty.

Fox, Charles P. and Parkinson, Tom. *The Circus in America*. Country Beautiful Publishing, Waukesha, WI. 1969. $25. 289p. High school-adult. Authoritatively written, beautifully illustrated.

Fox, Charles P. *A Ticket to the Circus*. Superior. 1959. $10. 184p. Adult. About the Ringling Bros. and their Circus.

Fox, Charles P. *Circus Trains*. Kalmbach Publishing Co., Milwaukee. 1948. Junior high-adult.

Harris, Leon. *The Moscow Circus School*. Atheneum. 1970. $4.50. 60p. High school-adult. Facts and photographs from Russia.

Kelley, Beverly. "The Wonder City That Moves by Night," p. 289-305. Edgerton, Harold E. "Circus Action in Color," p. 305-24. High school-adult. *National Geographic Magazine*, March 1948. Fascinating information and color photos.

Macgregor-Morris, Pamela. *Spinners of the Big Top*. Chatto & Windus, London. 1960. 140p. High school-adult. Human interest account of Billy Smart's tent Circus of Great Britain.

McGovern, Ann. *If you Lived With the Circus*. Four Winds Press. 1972. $4.95. 64p. Intermediate-junior high. Questions and answers.

May, Earl Chapin. *Circus from Rome to Ringling*. Dover. 1932. $5. 332p. High school-adult. Illustrated.

Mills, Cyril Bertram. *Bertram Mill's Circus: Its Story*. Hutchinson of London. 1967. 272p. Adult. About a great British circus.

Norwood. *The Other Side of the Circus*. Doubleday. 1926. Intermediate-junior high.

O'Brien, Esse Forrester. *Circus Cinders to Sawdust*. Naylor. 1959. 269p. Adult.

Phelan, Mary. *The Circus: A Book To Begin On*. Holt Rinehart & Winston. 1963. 95¢. paperback. Primary-intermediate.

Pewledge, Fred. *Mud Show: A Circus Season*. Harcourt Brace Jovanovich. $12.95. A journalist travels seven months with a small Circus playing one-night stands in small towns.

Self Expression and Conduct: The Humanities. Harcourt Brace Jovanovich. 1974. $3.90. Primary. This textbook features six children learning about their probable vocations. Sascha is preparing to be a Circus clown — pages 1, 57, 154-61, 166, 218, 272.

Sutton, Felix. *The Big Show*. Doubleday. 1971. $4.95. 176p. Junior high-adult. A brief history of the Circus.

Taylor. *Center Ring*. Doubleday. 1956. 250p. Adult. People of the Circus.

FICTION
(FOR OLDER CHILDREN AND ADULTS)

Bass, Edward. *Umberto's Circus*. Farrar. 1951. 340p. Adult. Novel on a European Circus.

DuBois, William Pene. *The Alligator Case*. Harper & Row. 1965. $4.79. 64p. Intermediate-adult. Humorous and charming detective story of opening day of the Circus.

MacLean, Alistair. *Circus*. Doubleday. 1975. $6.95. 193p. High school-adult. A novel of espionage and suspense, with a Circus performer as hero.

McGraw, Eloise J. *Sawdust in His Shoes*. Coward. 1971. $4.99. Junior high.

Morey, Walt. *Gloomy Gus*. Dutton. 1970. $4.95. Intermediate-junior high.

Otis, James. *Toby Tyler*. Harper & Row. 1880-1923. $3.79. 252p. Intermediate-junior high. A Circus classic: A small boy's adventures with the Circus.

Saroyan, William. "The Circus," p99-108, in *My Name is Aram*. Dell. 1937. 60¢. Intermediate-adult. A charming short story.

Stewart, Mary. *Airs Above the Ground*. Paperback: Fawcett. 1965. 255p. A thriller involving a Circus.

Streatfield, Noel. *Circus Shoes*. Random House. 1939. $2.95. Intermediate. Illustrated.

Streatfield, Noel. *The Circus Is Coming*. Dent, London. 1967. 314p. High school-adult. Novel based on experiences of two British children who join the Circus.

Sypher, Lucy Johnston. *Cousins and Circuses*. Atheneum. 1974. $6.95. 250p. Intermediate-junior high. children from a prairie village go to the city to see the big Circus.

Trell, Max. *The Small Gods and Mr. Barnum*. McCall. 1971. $6.50. 230p. High school-adult. A novel in which the Roman gods become part of the Greatest Show on Earth.

FICTION AND PICTURE BOOKS (FOR VERY YOUNG CHILDREN)

Barr, Catherine. *Sammy Seal of the Circus*. Walck Publishing. 1955. $3.95. Primary.

Barton, Byron. *Harry Is a Scaredy-Cat*. Macmillan. 1974. $5.95. Primary.

Burningham, John. *Cannonball Simp*. Bobbs Merrill. 1966. $3.95. Primary.

Carlson, Natalie S. *Carnival in Paris*. Harper & Row. 1962. $4.43. Intermediate.

Chardiet, Bernice. *C Is for Circus*. Walker & Co. 1971. $4.95. Primary.

Charlip, Remy and Supree, Burton. *Harlequin and the Gift of Many Colors*. Parents. 1973. $4.95. Primary.

Coplan, Maxwell Frederic. *Pink Lemonade*. Whittlesey House (McGraw-Hill). 1945. 127p. A picture book for all ages.

Dolch, Edward W. and M. P. *Circus Stories*. Garrard. $3.59. 166p. Primary-junior high. Written in basic vocabulary.

DuBois, William Pene. *Bear Circus*. Viking Press. 1971. $1.50 (paperback). Primary.

DuBois, William Pene. *Great Geppy*. Viking Press. 1940. $3.75. Intermediate.

DuBois, William Pene. *Horse in the Camel Suit*. Harper & Row. 1967. $3.95. Primary-intermediate. illustrated.

Ets, Marie Hall. *Mister Penny's Circus*. Viking Press. 1961. Primary.

Faulkner, Nancy. *Small Clown and Tiger*. Doubleday. 1968. $2.95. Primary.

Hoff, Syd. *Barkley*. Harper & Row. 1975. $2.50. 32p. Primary. For children who love dogs and circuses.

Hoff, Syd. *Julius*. Harper & Row. 1959. $2.75. 64p. Primary. Story of a Circus gorilla.

Hoff, Syd. *Oliver*. Harper & Row. $3.43. 64p. Primary. Oliver, an elephant, convinces the circus man that an eleventh elephant is needed.

Johnson, Crockett. *Harold's Circus*. Harper & Row. 1959. $3.43. 62p. Primary. Imaginative.

Lofting, Hugh. *Doctor Dolittle's Circus*. Paperback: Dell 1924-1952. 60¢ Primary-intermediate. The animals talk and help run the circus.

McInnes, John. *On with the Circus!* Garrard. 1973. $3.18. 40p. Primary-intermediate. Story of Judy, who learns to be a clown.

Newberry, Lida. "Here Comes the Circus," p42-63 in *Around Green Hills*, Betts Basic Readers, the Language Arts Series. American Book. 1963.

Peet, Bill. *Chester and the Worldly Pig*. Houghton Mifflin. 1965. $3.75. Primary. Illustrated.

Peet, Bill. *Ella*. Houghton Mifflin. 1964. $3.23. Primary. Illustrated.

Peet, Bill. *Randy's Dandy Lions*. Houghton Mifflin. 1964. $3.25. 48p. Primary-intermediate. A charming story, in rhyme, of five circus lions too shy to perform.

Peppe, Rodney. *Circus Numbers*. Delacorte. 1969. $5.95. Primary. Illustrated.

Petersham, Maud and Miska. *Circus Baby*. Collier. 1950. 95¢. 32p. Primary. Baby elephant tries to learn manners. Charming.

Politi, Leo. *Lito and the Clown*. Scribner. 1964. $5.95. Primary.

Prelutsky, Jack. *Circus*. Macmillan. 1974. $5.95. 32p. Primary-intermediate. Humorous verse illustrated by Arnold Lobel.

Mr. Jolly's Circus. Saalfield Publishing. 1965. 12p. Primary. The animals put on a show and give the proceeds to the kind old man who befriended them.

Suess, Dr. *If I Ran the Circus*. Random House. 1956. $3.50. Primary-intermediate. One of the most delightful of all Circus pieces. Illustrated.

Stanley, Helen Frances. *Backyard Circus*. Rand McNally. 1967. 26p. Primary. After a visit to the Circus, the children put on their own show.

Stevenson, James. *The Bear Who Had No Place To Go*. Harper & Row. 1972. $3.95. 48p. Primary-intermediate. What happened to Ralph, a lovable bear who lost his Circus job.

Stover, Marjorie Filley. *Chad and the Elephant Engine*. 1975. $5.95. 74p. Primary-intermediate. A boy acrobat with the Circus longs to be an elephant boy.

Thaler, Mike. *The Clown's Smile*. 1962. 32p. Primary. Cartoon story.

Wildsmith, Brian. *Brian Wildsmith's Circus*. Watts. 1970. Primary. Imaginative and colorful illustrations.

Young, Miriam. *If I Rode an Elephant*. Lothrop, Lee & Shepard. $4.75. 32p. Primary. A child imagines the possibilities.

RECORDINGS OF CIRCUS MUSIC

Circus in Town
Decca #DL-9058
Merle Evans
- Oh, You Circus Day (Monaco-Lessing)
- Entry of the Gladiators (Fucik)
- Caeser's Triumphal (Mitchell)
- Royal Decree (English)
- Jungle Queen (Barnard)
- Memphis the Majestic (Alexander)
- Fan Tan (Anthony)
- Colossus of Columbia (Alexander)
- Miss Trombone (Fillmore)
- Teddy Bear's Picnic (Bratton-Kennedy)
- Rolling Thunder (Fillmore)
- Crimson Petal (Jewell)
- Circus Echoes (Hughes)
- Old Glory Triumphant (Duble)

Circus Time
Decca #DL-8451
Merle Evans
- Barnum & Bailey's Favorite (King)
- Wedding of the Winds (J. Hall)
- Trombone Blues (Jewell)
- The Southerner (Alexander)
- Gentry's Triumphal (Jewell)
- Royal Bridesmaids (Casto)
- Purple Carnival (Alford)
- Quality Plus (Jewell)
- Bravura (Duble)
- Caravan Club (King)
- Le Pere de la Victoire (Ganne)
- Kentucky Sunrise (King)
- Prince of Decorah (Lowery)
- Tropic to Tropic (Alexander)
- Entry of the Gladiators (Fucik)
- Battle Royal (Jewell)

Circus Music
Columbia (Harmony) #HL-7025
Merle Evans
- Ringling Bros. Grand Entry (Sweet)
- Big Cage (King)
- Barnum & Bailey's Favorite (King)
- High Ridin' (Paulson)
- Jungle Queen (Barnard)
- Roses of Memory (Jewell)
- Stop It (Kaufman)
- Old King Cole Medley (Arr Evans)
- Go (Huff)
- Royal Decree (English)
- Fosterettes (Ventre)
- Spring, Beautiful Spring (Lincke)
- Broadway One-Step (King)

Circus Tunes (General)
Audio Fidelity (#AFLP-1863)
Dukes of Dixieland, Vol. 7

Ringling Bros. and Barnum and Bailey Circus Band
Capitol #t-265
Merle Evans
- Royal Bridesmaids (Casto)
- Entry of the Gladiators (Fucik)
- Quality Plus (Jewell)
- Sunnyland Waltzes (Rosner)
- Storming of El Caney (Alexander)
- World Events (Zamecnick)
- Colossus of Columbia (Alexander)
- Pahjamah (Henry-Onivas)
- Bull Trombone (Fillmore)
- Big Time Boogie (Moffit)
- El Caballero (Olivadoti)
- Pageant of Progress (Jewell)
- Crimson Petal (Jewell)
- Bastinade (Alexander)
- Pondoroso (King)

Music From the Big Top
Everest #LPBR-5061
Merle Evans
Robbins Bros. Triumphal (Gilson)
The Walking Frog (King)
Embossing the Emblem (Alexander)
The Booster (Lake)
International Vaudeville (Alexander)
Dusty Trombone (Fillmore)
Gallito (Lope)
Thunder & Lightning (Arr Evans)
Siamese Parade (Arr Evans)
Valse Bleue (Arr Evans)
The Southerner (Alexander)
Walsenburg Gallop (King)

Calliope Caper (Air Calliope)
Cuca Records #KS-2019
Juanita E. Beck
Entry of the Gladiators (Fucik)
Barnum & Bailey's Favorite (King)
Ringling Bros. Grand Entry (Sweet)
Jungle Queen (Barnard)
Broadway One-Step (King)
Acropolis (Hughes)
Royal Decree (English)
Billboard (Klohr)
Swanee (Gershwin)
Semper Fidelis (Sousa)
Down Yonder, Waitin' for the Robert E. Lee (Gilbert)
Mississippi Mud (Cavenaugh-Barnes)
Are You From Dixie? (Yelien-Cobb)
On the Mississippi (Carroll-Fields)
Yankee Doodle Dandy and Grand Old Flag (Cohan)
Alabama Jubilee (Cobb)
Stars & Stripes Forever (Sousa)
National Emblem (Bagley)
76 Trombones (Willson)

Moscow Circus Music (of 1963)
Cuca Records #K-5000
Boris Osipov, Conductor

Screamers (Circus Marches)
Mercury #MG-50314
Frederick Fennel & His Eastman Wind Ensemble

Circus Favorites
Cuca Records #KS-2020
Sauk County Circus Band
Directed by Frank L. Van Epps
Bravura (Duble)
Barnum & Bailey's Favorite (King)
Circus Bee (Fillmore)
Royal Decree (English)
Robinson's Grand Entry (King)
Big Cage (King)
Symphonia (Evans)
Broadway One-Step (King)
Robbins Bros. Triumphal (Gilson)
The Huntress (King)
South Rampart Street Parade (Bauduc-Haggart)
E Pluribus Unum (Jewell)
Floto's Triumph (Jewell)

BAND ORGAN AND MISCELLANEOUS RECORDS

Golden Crest Record, Inc. #CR-4005
Paul & the Calliope (Air)

Audio Fidelity #AFLP-1975
Merry-go-round Band Organ
Audio Fidelity #AFSD-6138
Band Organ of the Gay 90's Village

Audio Fidelity #AFSD-5987
Band Organ of the Gay 90's Village

Audio Fidelity #AFLP-1958
Circus-Carnival Calliope (Air)

Audio Fidelity #AFLP-1903
Merry-go-round & Circus Calliope Music

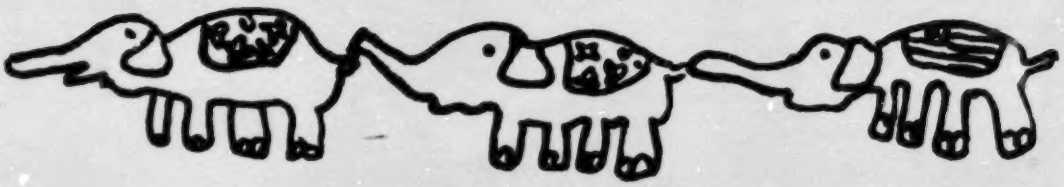
Audio Fidelity #AFSD-5986
Calliope and Wurlitzer Calliola of the Gay 90's Village
Audio Fidelity #AFSD-5975
Belgian Band Organ of the Gay 90's Village
Steam Calliope Music
#KS-3070 Cuca Records - Sauk City, Wisconsin, 33⅓

Brass Whistles (Steam Calliope)
#KS-3090 Cuca Records - Sauk City, Wisconsin, 33⅓

Wurlitzer Bandorgan
#KS-3030 Cuca Records - Sauk City, Wisconsin 33⅓

Wurlitzer Bandorgan
#3060 Cuca Records - Sauk City, Wisconsin, 33⅓

Sounds of the Circus - Volume I and Volume II
South Shore Concert Band Recordings
East Bridgewater, Massachusetts 02333



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Circus!

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BIBLIOGRAPHY			
RECORDINGS OF CIRCUS MUSIC			
OVER-ALL PRESENTATION			

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